DOCUMENT RESUME

ED 272 888 CS 209 973

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TITLE	Creative Drama.
INSTITUTION	North Dakota Univ., Grand Forks. Center for Teaching and Learning.
SPONS AGENCY	Department of Education, Washington, DC.
PUB DATE	Jan 86
NOTE	36p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052) -- Collected Works - General (020)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	Class Activities; *Creative Activities; Creative Development; *Creative Dramatics; *Drama; *Dramatic Play; Elementary Education; English Instruction; Language Arts; Puppetry; *Teaching Methods

ABSTRACT

One of a series of resource manuals written by participants in the University of North Dakota teacher education programs to help teachers develop more open and responsive classrooms, this booklet focuses on the teaching of creative drama. Following an introduction by Vito Perrone, the titles and authors of the articles are as follows: (1) "'They Roared Their Terrible Roars and Gnashed Their Terrible Teeth'" (John Warren Stewig); (2) "Drama Activity (Some Notes)" (Sandra Norton and Peter C. Madden); (3) "At Holy Family--Bricks and Marshmallows" (Sandra Norton); (4) "Drama Ideas" (Lana Engen); (5) "Pantomime" (Clara A. Pederson); (6) "Puppetry" (Clara A. Pederson); and (7) "Puppets" (Lana Engen). (HOD)

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CREATIVE DRAMA

Compiled by
Clara A. Pederson

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Center for Teaching and Learning
University of North Dakota
Grand Forks, North Dakota 58202
January 1976

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The articles presented herein were supported in part by a Grant from the U.S. Office of Education, Department of Health, Education and Welfare. However, the opinions expressed do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

Printed by the University of North Dakota Press, Grand Forks, North Dakota 58202

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Introduction

Teacher education programs within the University of North Dakota have devoted, over the past eight years, considerable human and fiscal resources to assisting teachers develop more open, responsive classrooms. Associated with these efforts has been the development of a large array of materials which have been used in workshops, in interactions with individual teachers and in newsletters. While some of the materials have been published in a variety of professional journals, most have remained in mimeographed form and used in selected North Dakota settings or in the Follow Through sites. Unfortunately, many of these unpublished materials have been "used-up" and copies no longer exist except in the desks or files of one or more of the many teachers with whom we have worked. Rather than see more of these valuable resources lost we have made a decision to pull together for publication some of what we still have available. The materials are being published under the following titles: Philosophical Formulations: An Introduction; Parents and Schools; Social Studies; Math; Science; Creative Drama; Music; Movement and Playground; Reading and Language Arts; Evaluation and Record Keeping.

Everything that we have is not included as we did not want the booklets to become too large for practical use. In addition, much of what we have was prepared originally for a very specific purpose in a specific classroom setting and does not seem appropriate for a more general compilation of materials. The materials selected for inclusion are those which Clara Pederson felt had a particularly high potential for contributing to the work of a classroom teacher.

Another reason for the decision to publish this series of booklets relates to the changing conditions occurring within the Follow Through Program. We anticipate the role of the Follow Through Sponsors (we are one of twenty-two) to change rather substantially during the next year and a half. We expect that school districts participating in the future in Follow Through will be encouraged to make decisions about a specific program direction but will not have available an active sponsor able to provide large numbers of staff to help them implement the educational direction selected. While we do not believe that these booklets will be sufficient in themselves for a school district, a particular school within a district, or a particular group of teachers within a school to implement our particular approach to education, we do feel that such materials can help provide an integral part of our process of assisting schools that wish to adopt a more open, responsive, educational program.

It should be noted that the materials have not been edited to any large degree or redeveloped for this set of booklets inasmuch as they had a freshness when they were first used that we wish to retain. In closing this introductory statement, I wish to acknowledge the dedication which Clara Pederson, Coordinator of our Follow Through Program, has brought to the task of compiling these materials. She has provided a significant service to the Center, its Follow Through Program and the many teachers and schools who will use the booklets.

Vito Perrone
Dean, Center
for Teaching and
Learning

"They Roared Their Terrible Roars and Gnashed Their Terrible Teeth"

John Warren Stewig

> "Marcia was a really good troll that time," one child commented. Another volunteered: "The way she moved her arms looked scary." Bob liked: ". . . the ugly noises she made when she crawled up the bridge." Sara thought the way Marcia fell off the bridge ". . . really looked like she was surprised to be butted."

Not particularly exceptional comments, but I was proud of my children. In four months they had moved from initial movement and pantomime experiences into story dramatization, a relatively sophisticated dramatic ability, and were developing self-evaluation skills. I was more proud of Marcia, however.

A frightened nubbin of a girl when she came into my room in September, she seldom opened her mouth except for timid, one word responses to direct questions. Stays in several foster homes had done nothing to improve her shaky self-confidence. Indeed there seemed little basis for self-confidence--verbally inarticulate, she moved indecisively, and showed minimal evidence of creativity.

When we began drama, Marcia avoided participating. By moving slowly and offering much encouragement, I was able to get her involved in some hesitant first steps in movement exercises and pantomime. Finally the day came when the small group she was in chose her to be the troll in The Three Billy Goats Gruff. (See the version with raffish goats in ink line drawings by M. Brown, Harcourt, Brace and World, 1957.)

That day was a milestone for Marcia, who until then had participated only minimally. Something about the story interested her, she forgot herself, and gave a convincing interpretation of the troll. Her eyes glittered as she stole around the corner of the imaginary bridge, making strange, threatening sounds as she pounced on the unsuspecting littlest goat. As the scene developed, Marcia's confidence grew. At the end of the session, the children were satisfied with the scene, but I was elated with Marcia's progress. Significant personal growth had occurred. With this as a base, further involvement would come later.

This anecdote illustrates only one kind of growth which occurs when children experience a sequence of sessions in creative drama. One writer has identified this type of self-confidence, group social development, attitudes and appreciations about literature and drama, and the development of language fluency as outcomes of drama. (G. Siks, Creative Dramatics, Harper and Row, 1958).

Creative Dramatics: A Definition

Creative dramatics is a planned sequence of experiences designed to help children solve problems, and learn ways to use their bodies and voices to create informal scenes. The scenes may be drawn from literature, in which case the child is involved in

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From Insights, October 1975, Vol. 8, No. 2, pp. 2-12. John Warren Stewig is Associate Professor, University of Wisconsin-Milwaukee.

the problem of translating from one mode (literature) to another mode (movement and voice). Or the scenes may be created by the children, in which case the problem is to make up characters, establish setting, plan a plot and resolve the action.

A variety of activities, from rhythmic movement exploration through pantomime, characterization problems, to quite sophisticated story creation--all are included under the general term, creative dramatics.

One of the distinguishing qualities of creative drama is its inclusiveness. Opportunity is provided for all children to participate, to take an idea and react to it spontaneously. The key word is opportunity. The teacher makes a genuine attempt to involve all children in the group. This involvement should include allowing timid or unresponsive children to play inanimate objects, if this gives them security. One kindergarten child may prefer to be a rock in the old stone wall when the rest of us are being mice, gathering for the winter. (As when we interpret Frederick, by L. Lionni, Pantheon Books, 1967.) The same is true of older children. When using "The Sandhill Crane," (by M. Austin, in Anthology of Children's Literature by M. H. Arbuthnot, Scott, Foresman, 1972), two intermediate grade children preferred to be the dam in the river. They didn't relate to the animals described in the poem, so they devised a creative way of working together to be the dam opening to let more water into the swamp.

Creative drama is a process for elementary children, rather than a content area with specific grade or level expectations. For college-age students and teachers there is content about the drama to be learned, but the same is of less importance when drama is used with elementary children. Drama is primarily a process used with many materials or contents to evoke responses from children.

Components of Drama

All types of drama sessions are made up of four basic components, though in any given sessions one of these may be more crucial than another.

1. Material. This is the idea used to motivate the session. Motivations usually appeal to the senses of the child. Effective drama leaders use many kinds of motivations: pictures, real objects, conflict lines, and minimal situations, among others. (These alternatives are examined in Spontaneous Drama by J. W. Stewig, Charles E. Merrill Publishing Co., 1973.)

2. Discussion-Questioning Segment. After the leader presents the motivating material, and sometimes as this is going on, discussion occurs. This is spontaneous, i.e., not preplanned by the leader. But it is carefully directed by the leader through his judicious use of questions to uncover the possibilities in the material.

3. Playing an Idea. This stage varies in complexity depending on the age and the children's previous drama experience. Sometimes this is a simple pantomime of a single activity; e.g., putting on an article of clothing; at other times it is more complex, e.g., playing an entire story which the children have created.

4. Evaluation. This is an important element in drama experiences because children are encouraged to consider what they have done, and to decide which could have been done more effectively. Self-evaluation is a basic goal of drama.

The dramatics leader also has a

plan for each session. Because of the on-going quality of drama, however, the leader remembers there are other sessions coming later. Though each session has a purpose, the session is not considered a failure if the exact purpose is not reached in that particular session.

Sequence in Drama

In informal classroom dramatics, no premium is placed on polished performance by children with special theatrical abilities. Rather, we are concerned with involving all children in spontaneously responding to problems set by the teacher or evolved by the group. Though the response is spontaneous, the dramatics program itself is not unplanned. There is an identifiable sequence of experiences, moving from simple to complex, planned by the teacher to assure that the most growth possible occurs.

Since the basis of drama is movement, we begin by presenting children with movement problems to be solved. We might begin with non-locomotor motion, perhaps with children sitting on the floor, far enough from each other so they have space to move. Then ask, "What are all the different ways you can think of to move your head?" Continue exploring, to help children learn how their bodies move, by asking: "What are all the different ways you can move your arms (or hands, or torso, and so on.)"

After several initial experiences, we might use locomotor movement problems. For example, you might ask children: "What are all the different ways you can think of to move from where we are in the room to someplace else in the room?" In such movement experiences, the teacher helps children understand they can vary speed, direction, height, body shape and body part to solve the problem posed. One child might move slowly, in a zig-zag line, at medium height, with a twisted body shape, leading with his elbows. Another, responding to the same question, might move swiftly, in a straight line, at low level, with arms spread to make a wide body shape, leading with his head. In both experiences emphasis is on setting a problem for the entire group of children, to which each child will respond in his own individual way. These are only two initial movement experiences; such movement problems should be part of each creative drama session. (For additional ideas, see Basic Movement Education for Children, by B. Gillion, Addison-Wesley, 1970.)

Leading to drama through movement, the teacher leads experiences in which children plan movement for characters, both human or animal. We might explore the kinds of movements appropriate for the humans in the poems "Chairoplane Chant," or "Some One." (Both in Fives, Sixes and Sevens, compiled by M. Stephenson, Warne, 1968.) Or we could plan movement for the animals in the poems, "The Grasshopper," or "Fat Father Robin," (Both by D. McCord, in Every Time I Climb A Tree, Little, Brown and Co., 1967.)

It's at this stage in the sequence that we might explore movement possibilities for the monsters Max encounters in Where the Wild Things Are by M. Sendak (Harper and Row, 1963). The book contains many movements: ". . . gnashed their terrible teeth, rolled their terrible eyes and showed their terrible claws . . ." Children delight in planning how they will move after Max cries, ". . . let the wild rumpus start!"

Movement leads naturally into pantomime, and extended experiences in mime underly effective creative drama experiences. Being able to communicate through the body, and thus not having to rely on spoken words of explanation is a valuable drama skill. Such pantomimes may be a tiny fragment, perhaps as momentary as unscrewing the top on a salt shaker, or lifting a glass to drink. Or it may be an involved sequence of separate pantomimed actions flowing together to tell a story, perhaps of the many actions

involved in getting ready for, going to, and returning home from a party.

It is important to remember that pantomime is a skill. Whether it is a kindergarten child pantomiming bouncing a ball, or the master Marceau in an involved story sequence, good pantomime is always the result of both thought and practice. (You may find some ideas for mime in The Marcel Marceau Alphabet Book, Doubleday and Co., 1970.) This is the reason why children's pantomime is often so generalized; it communicates poorly or not at all. To pantomime well, one must perform a series of steps, the first of which is to particularize in the mind the actions and objects to be portrayed.

If children are to pantomime opening a box, for example, they must answer some questions in their minds before they begin.

1. How large a box is it?
2. Of what is it made?
3. How does it open?
4. On what is it sitting?
5. What is inside of it?
6. How is it fastened shut?

How the child answers these questions will affect ways the hand, arm and even the torso muscles move during the pantomime. At first these questions need to be posed by the leader orally, to challenge the group to think about the problems. As children develop more mature drama skills, they will ask the questions of themselves.

In thinking about picking up a fork, children would need to think about such questions as:

1. Who is doing this? A child picks up a fork differently from an aging and arthritic grandfather.
2. Of what material is it made? A plastic fork taken along to a picnic would weigh differently than a heavy silver one used at a banquet.
3. For what is it being used? If one is trying to maneuver spaghetti to the mouth, the approach with the fork is considerably different from eating something solid like meat loaf.

In these examples the common denominator has been the mental preparation involved in pantomiming the physical movement. The teacher establishes this mental set by talking with children about such aspects of the pantomime as these. Or he may use a different approach and have the children observe themselves closely as they use the real object. For some children, picking up a real pencil helps them as they watch how their arm and hand muscles move. Most of the physical actions we make are unconscious ones; observing reality before attempting to recreate the reality in pantomime may help some children become better at miming.

After establishing the pantomime mentally, the child needs to practice it physically until he eliminates all unnecessary actions and strengthens those which communicate. This practice should vary in many ways:

1. Perform the action slower or faster.
2. Perform it with one hand (or foot) and then the other.
3. Do it closer to the body or farther away.
4. Do it in a large space or a small space.
5. Perform it with your body in a different position, e.g., standing, sitting, lying down.

Later add such other variations as

doing the movement or action with one other person, with two, or with a small group. No matter what the sequence of practice, the important thing is that children realize that to do successful pantomime, the actions need practice to be convincing.

After practicing the mime, children need opportunities to perform it for others, to get others' reactions to it. Though drama does not emphasize an audience, children can profit from some evaluation by other children.

After the pantomime is performed, the children may guess what it represents. The important thing to remember is that guessing for the sake of guessing is not the goal. If children can't guess what action a child was performing, try to identify with the group what parts of the pantomime did convey an idea and at what point the idea began to evade the mime and those watching.

Choose ideas for mime from among actions with which the children are familiar, such as actions they perform at home or at school. After children have developed some facility in such topics, they can progress to being people other than themselves doing actions other than their own experiences.

As children become more adept at mime, the leader can direct them to simple story dramatization which will utilize pantomime. Then the activity moves from a simple, disconnected pantomime to a more elaborate series of mimes strung together to tell a story. No matter how involved the drama experience becomes, it always is based on the skill of pantomime.

Verbal Fluency

In addition to being able to express ideas with their bodies, we want children to be able to use their voices effectively. Sendak's book, mentioned earlier, is good not only for movement, but also for the verbal fluency activities it suggests. We might ask children to try their voices in " . . . roaring their terrible roars, . . ." to see how many different kinds of terrible sounds the children can make. Learning to use voice expressively is an important component of drama. Such abstract sounds as these are good loosening up experiences. With older children, we might explore the variety of sounds made by the Furies when Pandora released them from the box. In doing this, children could consider such questions as:

1. Would each of the Furies make the same sound?

2. If not, how could the sounds differ?

3. How could we use pitch, constancy, or duration to make the sounds different?

4. What sounds might Hope make while trying to get out of the box? How could that be different than the sound it made after it was released by Pandora?

5. How might the sounds made by the Furies change when they heard that Hope had been released?

Later, we might ask children to experiment with many different ways of saying the same sentence, to convey slightly different shades of meaning. For example, the teacher may lift a line from children's dramatization of a scene, and ask them to play with it verbally, to see how they can change the meaning. Try it yourself. In the sentence, "My, that's a pretty green dress you're wearing today," at least five different meanings are possible, depending on how pitch, stress and juncture (pause) are used. Children need opportunities to work with many different types of verbal fluency exercises. A good source of such activities is Development Through Drama, by B. Way. (Longmans, 1967).

Dramatizing Literature

A more sophisticated drama activity is story dramatization. In the process of enacting a piece of literature they have read or heard, children develop deeper understandings about the literature, express their reactions to it and learn about the process of dramatization. Children take a story they have read or heard, and plan ways they will use their bodies and voices to enact the story. The group plans together effective ways of translating a story from the printed page to a living mode incorporating voice, gesture and body movement. The purpose of such activity is for the learnings children gain about literature, drama, and their ability to work together in relating these two. Conversely, the purpose is not involving children in learning lines written by adults, making costumes or constructing scenery, leading to a finished performance for the enjoyment of the audience. Though at times groups may make minimal use of props and costumes, more usually it is through imaginative use of gesture and mime that children suggest ideas of place and person.

Levels of Dramatizing

In thinking about literature dramatization, two terms are crucial in describing levels of treatment of the story or poem. We use the terms interpreting, and improvising. The term interpreting may seem a cumbersome way of saying "act out." Frequently teachers respond, "But I do that all the time in my reading classes." However, there is an important distinction between interpreting a story and improvising on one.

Many elementary teachers do make extensive use of interpreting literature in reading classes. This takes many forms, from simply assigning children to read each character's part, to allowing the group to enact the story without relying on the book. In these activities, a crucial element is successful and accurate interpretation, enactment, or re-creation of the author's statement and intent.

For example, the teacher might work with "The Fox and the Grapes," (In Aesop's Fables, adapted by L. Untermeyer, Golden Press, 1966), asking children how they could convey the anger of the thwarted fox, and the sounds and body movements they might use to show this. In this case, children are being asked to interpret the fable.

However, when the leader asks the children, perhaps after simple enactment as described above, "Can you imagine what might have happened if the grapes had fallen into the fox's paws?" then he is asking children to extend, to extrapolate, to enrich the basic materials with their own ideas. At this point the group moves from simple interpreting to more sophisticated improvising on literature.

Another example may clarify the distinction. Allowing children to choose parts and enact a story is doubtlessly valuable. In such a story as The Midas Touch, children revel in impersonating the greedy king and his pathetic daughter. (See the version included in Greek Myths, by O. Coolidge, Houghton Mifflin, 1949). But teachers, though they may sense that children are learning from such an experience, too frequently move to more practical considerations after simple interpretation.

Improvisation is the major emphasis in creative dramatics. It is different than interpretation, as it involves going beyond the basic material. Taking the theme of this story, there are a variety of questions children could consider:

1. Why do you imagine the king was so greedy? What might have made him this way?

2. How did his daughter happen to be so sweet, having been raised

alone in the castle with her father as an example?

3. How did the king react to other people? (In the story we do not see him interacting with others.) What do you think he was like to his servants? To the people of the town?

4. In what other ways could he have solved his problem?

Children would enjoy improvising their responses to these questions. The teacher used such questions to stimulate discussion, to encourage children to "act out" their responses and to create additional episodes which might occur before, during and after the basic story. No matter what specific questions the leader uses to begin the session, he could move easily from interpretation to improvisation and provide an experience in spontaneous drama for children. In essence he would ask children to draw from within themselves ideas, thoughts, feelings and conclusions based on, but not found in, the basic material.

A Session With Rumplestiltskin

A group of third grade children sat entranced as their teacher read the old Grimm tale. (See the version with elegant illustrations by J. Ayer, Harcourt, Brace and World, 1967.) Several children knew the story, but this was a first attempt at dramatizing it.

To begin, the teacher helped the children divide the story into units of action, or scenes which could be played. (Further description of units of action is included in Read to Write by J. W. Stewig, Hawthorn Books, 1975). This was done because the teacher realized that most children cannot do a story effectively in its entirety. Rather, the plot--a complex unity of events flowing freely from introduction to climax--must be divided into smaller units for dramatization. Together the children and teacher identified the sequence of events which could be depicted in action and words. These included:

1. The scene at the castle: the king commands the miller's daughter to spin straw into gold; the little man appears and the bargain is struck; little man begins to spin straw into gold

2. The next morning: the king is delighted to see the gold; leads the girl to another room with the same command, he departs

3. The girl is despondent; little man reappears, she gives him the ring and he agrees to spin; begins to transform the straw

4. The next morning the king comes, rejoices in the gold; takes the miller's daughter to a still larger room; gives her command to spin

5. Little man reappears; bargain for girl's first child is set; she agrees and he spins gold into straw

6. Next morning: wedding scene

7. One year later, scene in queen's bedroom; little man reappears, gives queen three days to guess his name

8. Next day: queen tries to guess the little man's name, to no avail

9. The following day: queen tries to get name from servants and neighbors, little man reappears, queen's efforts to no avail

10. The next morning: messenger appears, reports what he has observed; little man reappears, queen guesses his name with help from the messenger; little man stamps himself in two, and the story is ended

To ease the children into enacting

the scenes, the teacher led them in a series of pantomime tasks, including:

1. the king hunting in the woods,
2. the king showing the miller's daughter the straw,
3. the daughter weeping,
4. the little man spinning,
5. the king coming into the room and rejoicing over the gold,
6. the king and the miller's daughter being married,
7. the queen interviewing neighbors and servants,
8. the queen caring for her child, and
9. the little man stamping himself in two.

Each child had a chance to practice each of the pantomime tasks, as the teacher observed and helped them perfect their abilities to mime.

Following this, the teacher divided the children into groups of four; each group chose which child would be the miller, the daughter, the king and Rumplestiltskin. Then each group worked in their space in the room, joining the sequence of separate pantomimes into a scene. Further development followed another day when children were encouraged to string the separate scenes together to make the plot move from beginning to end. The groups continued to work independently as the teacher moved from one to another, helping them perfect and evaluate their work. As she sensed they were ready, the teacher encouraged children to add words they needed. Dialogue grew gradually, as children made up sentences necessary to advance the plot. No emphasis was put on using the same words each time, though children were encouraged to make the dialogue sound as natural as they could.

When children were satisfied they had action and dialogue planned and practiced to their satisfaction, they shared their interpretations of the story with each other. In discussion which followed, the teacher helped children focus on such questions as:

1. Which were the best parts of our interpretation?
2. What things helped make the story clear?
3. Were there places where we could convey the idea more clearly? What would help us do that?
4. How did the dialogue help the story live? Are there places where there needs to be more talk, or less?
5. What things could we do to make our story better next time?

This was simple story dramatization, or interpretation of the literature. To follow this activity, the teacher could have encouraged children to extend, elaborate, or enhance the story by considering such questions as:

1. How did it happen that the miller lived alone with his daughter? What happened to the mother? What was their life like before the story began?
2. Did the king and the miller's daughter really live happily ever after? What was their life like a year after the story ended? Could you create a scene later when their child was your age?
3. How might the story have been different if the daughter really had been able to spin flax into gold? Or if Rumplestiltskin had been benevolent instead of evil? How might the story have ended if the servant hadn't discovered Rumplestiltskin's name?

Using such questions as a basis for discussion and planning, the teacher could help children move to the more sophisticated type of story dramatization, improvisation. Additional enrichment and opportunity for improvisation could be provided by using a different version, Tom Tit Tot by E. Ness (Charles Scribner's Son, 1965), and encouraging children to compare and contrast the two stories. The units of action and pantomime tasks integral to doing the story would be quite different in using this version, than in doing the version described above. Still another variant, further removed in detail and in the solution to the problem, is the delightful "Whippety Stourie," included in A Comparative Anthology of Children's Literature, by M. Nelson, Holt, Rinehart and Winston, 1972.

Scene Creation

Later in the sequence, the teacher challenges the children to build a scene themselves, using a stimulus other than literature. Pictures can be used: one of a person can provide characterization input, one of a place can provide setting input. This idea has been described further in "Pictures: Impetus to Dramatize," by J. Stewig (in Elementary English, March, 1973, p. 393).

Or we might use a minimal situation:

> Imagine you are yourself, coming home late from school. Your mother, who is annoyed with you, is in the kitchen preparing dinner. Your little sister, also there, thinks the situation is funny.

Each group of three children is encouraged to develop characterization and plot in enacting their response to the problem. Even less input is provided when we use conflict lines, which require more creative problem solving by the children. The class might be given one of the following:

> Can you explain to me how this happened?

The children's task is then to create a situation, characters, define the nature of the problem and a solution which can incorporate the conflict line. In each of these cases, the scenes which develop will be highly individual, since they are not tied to a commonly shared piece of literature. Each of these approaches provides less input than does story dramatization. Because of this, such scene creation experiences should follow story dramatization in the sequence of drama sessions.

Evaluation

The final aspect of a creative drama session is at least as crucial as the other steps, for it involves assessing what happened during the session.

Using the term evaluation necessitates careful definition. Often simple grading of past performance has been called evaluation in some instances, it means the teacher discusses with children their work, as opposed to writing an "evaluation." In dramatics, however, evaluation is used to mean a very different type of activity, the major feature of which is its cooperative nature, truly cooperative.

By cooperative we mean that both children and leader share their reactions when confronted with the question: how did we do today? The teacher leads the discussion after the children have improvised, but he does not manipulate it--a crucial distinction. When the period is drawing to a close, the leader will bring the children back together, perhaps by having them sit in a circle near him, as proximity is helpful. Then they begin to discuss what went on during the session, the leader remembering always to draw ideas from the children and being careful not to say too much himself.

The leader asks such questions as:

1. Which were the best parts of our improvisation? What things helped to make the story clear? Could people follow what was happening?

2. What parts of it could be improved? How could we convey our idea more clearly?

3. Which characters were most believable? What aspects made them believable?

4. How did the dialogue help to make the story live? What made it interesting? Was there enough dialogue, but not so much that it got to be mainly talk?

5. What could we do to make it better next time? What are some of the things we did today that we will want to remember to do again next time?

The teacher is naturally not limited to the questions included above--they are simply given as examples.

There is a natural pitfall involved in this procedure--the teacher unconsciously communicates his own ideas without identifying them as such. In question one (above), for example, what he sees as "best about the day's work" might conceivably be quite different from what the children view as "best," perhaps because he misunderstood the intent of what the children were trying to accomplish. At this stage in the session it is imperative that the teacher's listening skills be used as intensively as they were while the children were actually working out their ideas during the session. He may learn something about children's ideas related to the motivation, or to what they were trying to do, which could be of help during the next session. All of this emphasis on careful listening to children, and on accepting their effort, does not suggest a bland acquiescence in mediocrity, insincerity, or superficial praise of everything children do. Rather, it involves very careful building of children's skill in evaluating the work they did during the drama session.

Summary

These and myriad other possibilities await the teacher who tries creative dramatics with children. The rewards are many: development of drama skills, increased ability to portray ideas through movement, pantomime and gestures, growth in language competencies and increased understanding and freedom of response to literature. Children respond willingly to experiences in drama; a regular sequence of drama sessions can be an exciting challenge in planning and teaching in new ways for the teacher. It can in addition be a unique educational challenge for the children who experience the sequence.

Bibliography

Materials described in the preceding text are simply examples of literature appropriate for dramatizing. Many books lend themselves to this process. To encourage you in the process of reading widely to find stories and poems children can dramatize, a sampling of other possibilities is included.

Alexander, S. Small Plays for You and a Friend. The Seabury Press, 1973. A more formal approach to drama is provided in this brief book, which includes four to six page scripts for only two participants.

Balian, L. Humbug Rabbit. Abingdon Press, 1974. Many activities, both human and animal, are described in this book, containing two parallel stories, useful for dramatizing.

Bell, G. W. In the Strange, Strange Wood. Brigham Young University Publications, 1972. Contrast the events in Little Red Riding Hood's forest with what goes on in this unusual wood, populated with fantasy creatures.

Cooper, E. The Fish From Japan. Harcourt, Brace and World, 1969. Use this delightful story of Harvey, who longs for a pet, to develop pantomime skills. Using an idea similar to that in The Emperor's New Clothes, Harvey solves his problem.

Hoban, R. The Pedaling Man. W. W. Norton and Co., Inc., 1968. Try "The Crow," and "The Sparrow Hawk" for contrasting bird movements. Then get The Owl Book by R. Shaw (Frederick Warne and Co., 1970) for the variety of owls it describes.

Hopkins, L. B. Zoo! Crown Publishers, 1971. From the lion in the first poem to the elephant in the last, this book provides a wide array of animal poems for dramatization. In contrast to these real animals, have children dramatize The Scroobious Pip by E. Lear (Harper and Row, 1968) with engrossing pictures of meticulous detail by N. Burkert.

Lisker, S. Lost. Harcourt, Brace, Jovanovich, 1975. Use this wordless picture book depicting the little boy who suddenly becomes separated from his family, for the variety of actions it includes. Creating dialogue for the story would be a good language challenge for the children.

Newton, S. c/o Arnold's Corners. Westminster Press, 1974. Intermediate grade children will find many scenes to dramatize in this exciting story of the ways Rosalie comes to grips with the mysteries in her small southern town.

Palmer, Geoffrey. Round About Eight. Frederick Warne and Co., 1972. All sorts of animal poems to interpret, or improvise upon, including "The Lama" (O. Nash), "A Kitten" (E. Farjeon), and "The Little Turtle" (V. Lindsay).

Untermeyer, L. The Golden Treasury of Poetry. Golden Press, 1959. With appealing illustrations by J. W. Anglund, this wide-ranging collection of traditional poetry has many animal poems useful for dramatization.

Books for the Teacher

Approaches to doing drama with children have not been codified as completely as in other instructional areas. The foregoing is only one approach to drama. With the hope that you will be motivated to read about other approaches, the following list is included.

Blackie, Pamela, et al. Drama. New York: Citation Press, 1972. This small paperback, written by three experienced British teachers accomplishes two vital purposes. It explains clearly how drama is integral to the open classroom in Britain and it provides a wealth of practical suggestions for doing both drama and movement with children of all ages.

Gillies, Emily. Creative Dramatics for All Children. Washington, D.C.: Association for Childhood Education International, 1973. This brief monograph begins with a consideration of the nature of creativity, and then identifies six principles for using creative dramatics. An annotated bibliography is included, following which the author turns attention to special uses of drama (with children who are brain injured, emotionally disturbed, or who speak another language).

Goodridge, Janet. Creative Drama and Improvised Movement for Children. Boston: Plays, Inc., 1970. Another book springing from the vital drama tradition which permeates British education, this comprehensive book will probably be of special use to teachers of intermediate grades. The author provides analysis charts to illustrate the characteristics of children at three levels and correlated drama experiences. Full of specific suggestions, some of which need to be adapted to our different culture.

Heinig, R. B. and Lyda Stillwell. Creative Dramatics for the Classroom

Teacher. Englewood Cliffs: Prentice-Hall, Inc., 1974. The authors, both of whom write from considerable practical experience in leading drama with children, have produced a practical book for other teachers. Beginning with a fully developed chapter designed to answer questions often asked about drama, the authors also consider narrative pantomime, verbal activities, dialogue scenes and story dramatization.

Jordan, Diana. Childhood and Movement. Oxford (England): Basil Blackwell, 1967. A good beginning book for the teacher who knows little about movement education. Ms. Jordan writes simply, but convincingly, about the need for movement experiences to be a regular part of the curriculum for the young child. The author acknowledges the importance of Laban's work in Britain, and gives many specific examples of how to use his ideas with children. Not drama per se, but fundamental to a drama program.

Lowndes, Betty. Movement and Creative Drama for Children. Boston: Plays, Inc., 1971. Ms. Lowndes understands fully the need for experimental work in movement to precede dramatization. She begins by defining the relationships which should exist between teacher and child working in these areas, and then describes sensory and body awareness exercises. The chapter on mime is especially helpful and leads naturally into drama improvisations. Probably of particular interest to teachers of young children.

McCaslin, Nellie. Children and Drama. New York: David McKay Co., Inc., 1975. The editor has selected short opinion pieces from major figures in creative dramatics, and provided brief introductory paragraphs about the writers. The book is thus an interesting potpourri of ideas rather than a presentation of one philosophy. The "retrospect" by Winifred Ward, the founder of creative dramatics, sets the stage for the pieces which follow. The articles by Shaw and Heathcote are worth special attention.

McCaslin, Nellie. Creative Dramatics in the Classroom. New York: David McKay Co., Inc., 1974. In very readable style the author, long recognized as an authority in the field, has set down a collection of practical suggestions for activities the classroom teacher can do. The sections on poetry and storytelling will be a useful bonus for teachers. The book includes a separate chapter on dramatics in special education.

McIntyre, Barbara M. Creative Drama in the Elementary School. Itasca (Ill.): F. E. Peacock Publishers, Inc., 1974. This small paperback contains many practical suggestions following a brief introductory rationale for drama as part of the language arts curriculum. The author examines the dramatic process, beginning with sense activities, then progressing to movement and characterization and on to dramatization. After establishing this progression, she describes more completely (in two following chapters) how the progression takes place in the primary grades and in the intermediate grades.

Tyas, Billi. Child Drama in Action. Toronto: Gage Educational Publishing, Limited, 1971. The brief introduction merely sets the stage for the bulk of this useful book: twenty-two units fully developed including what the teacher is to do and say. Some units are based on environments, some on folk literature and some on holidays. With sensitive adaptation of the questions by users, the material can offer a coherent sequence of dramatic activities.

Drama Activity *(Some Notes)*

Sandra Norton and Peter C. Madden

Classroom drama activities can be considered as a sequential series of activities which will culminate, not begin, with children directing and producing their own plays. They should start with much more basic skills and activities.

Creative dramatics must have a leader, usually the teacher, who directs activities but does not participate. Taking part would provide a model which the children might imitate rather than creating their own responses.

Children's drama activities should be performed ONLY for peers of the same age and grade level. This will create more confidence in each child that he can perform as adequately as everyone else in the project.

Under no circumstances should children under the age of 12 perform for adults in dramatic activities. The threat to a child's ego of making mistakes and performing poorly before an adult audience is too great to justify the entertainment value for the adults. It would be much more profitable for the adults to perform for the children if such an interaction is required. Even if the children want to perform, it is almost always better not to allow them to do so in the early years.

Every child should participate in the various dramatic activities in some manner. Seldom would any child be merely watching a classroom drama project. The aim is creative expression, not observation.

The leader should avoid giving too much positive reinforcement. The aim of dramatic activity is to let the child develop his own means of expression in creative and novel ways. As much as possible, each child's response should be self-generated and self-rewarding.

Never question or comment on a child's interpretation of a feeling or another person (e.g., "Oh, is that how you see your mother?").

"Side coach" the children's responses by calling for greater expression or effort (e.g., "Let's have lots of snow now! Bigger snowflakes! Make it a snow storm! A blizzard!").

Keep control over the activity by training children from the start to return instantly to the beginning position at a signal from the leader. Return to the beginning position ("Be small") when children get restless or disruptive.

Don't move too quickly from one activity to another. The sequence outlined below could provide several months of activity. Let children practice and master one stage thoroughly before moving on to something else.

Teach children when to stop. They generally tend to drag out dramatic activities far too long. Let them carry on activities briefly, then switch to something else (within the

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From Insights, December 1971, Vol. 4, No. 4, pp. 6-9. Sandra Norton and Peter C. Madden were New School instructors when this article was written.

sequence). When they reach shared space and group activities, make them stop while everyone is still interested.

A Proposed Sequence of Activity

I. Individual Activities

1. Create a space around each child. Make it a permanent "home base" which becomes his territory every time the activity is performed. No one else can enter his space without permission, even the leader. It should be large enough to allow him to move freely without touching another child. If this is to be a major activity through the year, the teacher might want to have a cloth for each child to spread out in his space. The leader should locate his own space in some central location.

2. Start by becoming "nothing." Have each child become "the smallest thing you can be." Return to this base position over and over and work out of it.

3. Grow into something. From the starting position, direct the child to "grow into" something fairly concrete. Movement should be quick. Allow about a five count for the child to grow into his object. Starting objects could include: "flower," "tree," "rug," "cloud," "mosquito," etc. Also opposites: "Grow into the loveliest thing you know." "The ugliest thing you know." "Largest." "Smallest." "Richest." "Poorest." "Nicest." "Worst." etc.

4. Grow into a person. ("Doctor," "Lawyer," "Indian Chief," etc. "Mother," "Father," "Kitten," "Grandmother," etc.)

5. Have the children expand the use of various parts of their bodies. "Push out the walls with your hands." "Feet." "Elbows." "Head." "Bottom." "Knees." "Tummy." etc.

6. Have them grow into abstractions. ("Grow into hot." "Cold." "The moon." "The sun." "Stars." "Earth." "Rain." "Fog." Do not become concerned if some children move in the same way for every concept. They will catch on as time passes.

7. Have students begin to use pantomime. Start with simple gross motor actions such as flying a kite or brushing their teeth or hair. Encourage coordination of facial movements, body language and hand activity. Add more complex contrasts such as "lift a piece of paper," then "lift a brick," to teach different ways of using the same movement. Also have them mix a bowl of batter, making the bowl smaller or larger, etc.

8. Read a story to the class, as they sit individually, and have them supply the sounds that accompany or are expressed by the story.

9. Add music to the class and have the students move various parts of their body (hand, head, foot, two feet, two hands, tummy, bottom, etc.) in time with the music. Let them act out the mood, season, etc., expressed by the music as they interpret it.

II. Shared Space Activities

10. Mirror exercises involving two children. Have one be the "person" and the other be the "image." Give various activities for them to mirror, starting with simple, slow sweeping gestures which the

other child can copy.

11. Helping each other in pantomime, without actually touching if possible. "Zip my coat." "Help me put on my boots." etc.

12. Play games in pantomime. ("Play checkers with each other without checkers or a board." "Play a card game like Old Maid.")

13. Use hand puppets to communicate with each other. ("Try to show feelings or situations with your face or hands.") Let one member of each pair pick (or be assigned secretly) an emotion to show so that the other student must guess it.

III. Small Group Activities

14. Let three or four students group together and draw out their own space. Start this activity with poetry. Read poems and have the children show the season, mood, person involved, feeling, etc. Don't use the children's own poetry for this purpose. Some poets whose work is often quite adaptable for this purpose are James Purdy, Randell Jarrell, Theodore Roethke, E. E. Cummings, William Carlos Williams, Stephen Spender, Richard Wilbur, Robert Graves, Ted Hughes, Sylvia Plath, and Marianne Moore. Use concrete poetry. If the work is too abstract, the children will find it difficult to respond with action.

15. Stories can be introduced at this point. Initially provide the beginning, middle and end of the story. Let them provide the rest.

16. Provide a beginning and an end. Let the students put in the rest. (Writing down their ideas and stories can often tie in nicely with Language Experience.)

17. Begin to let the students create the entire "script" (which is a general term for an improvisational theme.) Until the children are doing very advanced work there is little need for a written script to be followed. Everybody in the group must have a part, including work with lights, sound, a "cameraman" if necessary to provide enough work to go around. Use some props as much as possible. Limit performances to class members and other classes of the same level. Stress participation rather than performance as a goal.

Conclusion

This paper contains a lot of "etc.," "about," and similar notations. It is intended more as a guide of suggestions than a plan. It seems to us that following the general outlines of this series of activities should lead to effective implementation of drama in an elementary classroom. It should not be followed slavishly, however, and definitely cannot replace creative and imaginative teaching in expanding and modifying the outline for use in each different classroom.

References

Spolin, Improvisation for the Theater, Northwestern University Press

Way, Development Through Drama, Humanities Press

At Holy Family — Bricks and Marshmallows

Sandra Norton

Isolation of space took on various forms. Children isolated themselves (enough space surrounding each person so that when a person turned around with his arms outstretched and reached as high as he could, he didn't touch anyone or anything) into houses, glass tubes, bubbles, stretch fabric or different substances--

peanut butter
water-ice-milk
clay-sand-glue
etc.
etc.

We built houses out of various materials--bricks, hot dogs, potato chips, marshmallows, wood, flowers, clouds, glass. One child wrote:

> My space is made out of candy. And I take a bath every night. Because I get all sticky. Once I even made a dress out of candy. One day my space cracked into pieces. So I got a new space and it was made out of cotton and it was soft.
> The End.

While we were in our spaces we participated in a variety of activities. We all acted out the characters in such stories as "Three Billy Goats Gruff" with the Creative Drama leader taking the role of the Troll but everyone doing his actions as well. We made our bodies into various shapes and forms--the alphabet, numbers, triangles, squares and rectangles. Later we used string, elastic and finally Chinese jump ropes to help us. We grew from nothing into many, many things. Among them were flowers, trees, animals, statues that were ugly, scarey, pretty, strong, weak and funny, vegetables, spring, summer, autumn, winter, wind, fog, snow, rain and some wrote:

> I'm a big orange carrot and it is a nice color to be. And I live in a garden. And it is a good place to be because there are lots of things there. I like popcorn plants and peas and lettuce.

> I'm a flower. I'm a rose. And we all know violets are blue and roses are red. I'm a big red rose and roses are red and so is my bed. And my friend is a snapdragon. And everyday snapdragon and I open up. And bees come in.

In isolated spaces we acted out sound stories (such as the one suggested in Brian Way's Development Through Drama) and added movement to them. Various Creative Drama leaders made up stories which we acted out, such as Barb's trip to Mars, my peanut butter story, poor snowmen, ponds freezing and how they feel, an afternoon as a rock, cough drops' thoughts as they dissolve, Rhonda's pig story, "Whatchamagillacot," Barb and Mary Pat's scarecrow, etc., etc., etc.

> We walked on, through, and in various substances such as mud, sand, cough syrup, Coca Cola, polluted water, clean water, dew, grass, mashed potatoes, eggs scrambled, eggs fried, eggs boiled in their shells, nails, dust, hair, oil, toothpaste, hot sidewalks, snow,

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From Insights, September 1972, Vol. 5, No. 1, pp. 2-6. Sandra Norton was a CTL faculty member when this article was written.

ice water, bubble bath, velvet, silk, sand paper, red paint, sunshine, fallen leaves, marshmallows, ice, dark night, early morning, high noon in the summer, clouds, the moon, mist, warm rain, cold rain, ball bearings, feathers among others...

We learned new songs and tried to see them in our mind.

We did much pantomime in our spaces. All of the action, walking, running, growing, stretching, pulling, pushing, tugging, hitting, floating, climbing, balancing, swimming, skating, etc., was done through pantomime.

Exercises were presented which helped with left-right sequence, balance, isolation of various parts of the body, opposite movements of parts of the body, concentration, following verbal directions, covering space, conserving space, feeling weights, moving in various planes (low plane such as the floor and near it, middle plane, and the high plane from the shoulders and up).

Some other things we did which do not easily fall into any category except "other":

SWORD FIGHT---using the total body and its various parts as a sword.

GINGERBREAD MAN---soft batter slowly baking in the oven to help us relax and concentrate our body.

WEAVE A WEB---using string or Chinese jump ropes or elastic, we tried to manipulate ourselves through string, then together in pairs and small groups we wove a web around each of us and tried to get untangled.

MIRROR---done in pairs with one person acting as a mirror and another acting as a person. The mirror reflects the action of the person. Variations: switch up, three-way mirror and explosive mirror.

BREAK-UP---done in pairs, each person facing each other; without touching, one tries to make the other laugh. Then you switch. Variation: SPOT-LIGHT---where group is divided in half. One group sits as the other group stands. The group sitting stares at those standing. Those standing try to remain comfortable and play mental games which assist them in overcoming any signs of self-consciousness. Variation: COPS AND ROBBERS---robbers try to trick the cops. First the cops (this is done in pairs of one robber and one cop) study the robbers, then the cops turn their backs and the robbers change one thing about themselves (combing hair in opposite direction, untying shoelace, etc.). Then, the cops turn around and try to guess what is different. This is done five or six times before switching.

SLOW MOTION TAG---the entire group plays a game of tag except that all movement is done in slow motion. Variation: When IT tags one, the person tagged must freeze in position. The slow motion is done on the balls of the feet only. The heels should never touch the ground.

TENSE AND RELAX---the entire group lies on floor with legs uncrossed and arms beside body. They should close their eyes and completely relax. Then part by part they tense up every part of their body as the leader names them. When everything is tense, hold it for a few moments and then relax. This should be repeated several times.

LISTEN--the entire group sits or lies down and concentrates on the sounds each hear. Eyes should be closed. The participants should try to identify the source of these sounds from outside the room, inside the room, the people near them, their own sounds. Variation: leader can make a series of sounds while group has eyes closed. The group tries to remember the sounds and then their sequence. Then they (one at a time or in pairs) try to duplicate the sounds.

GROWING AND EXPANDING---group working individually. Leader takes them through the following steps: curl up small, start with one finger, become fire until the whole body is fire. Curl up small, grow into a weed that destroys all plant life around it. Curl up small, slowly grow into a gigantic monster. Curl up small, grow into a tiny bird in an egg, peck yourself out, try to walk, discover your wings, take your first flight, return to your nest, snuggle down, and fall fast asleep with your brothers and sisters.

ESCAPE---group working individually, in pairs, or small groups. They are trapped inside some object (locker, box, safe, closet, etc.). Individually and/or together they show where they are, whether it is dark or light, whether all of them are trapped or just part, whether they are scared or confident, whether it is hot or cold. They try to escape.

SHAPING SPACE---group working individually. Each person molds or shapes an object of their choice from the space substance. The substance must be shaped with one's hands rather than imaginary tools.

SCULPTOR---two or more groups. Each group selects one person to be their sculptor. The remaining members of the groups melt on top of, around, etc., each other to create a human glob. Then each sculptor molds their glob into a statue that tells a story.

SUBSTANCE GUESSING---divide into two groups. While one group watches the other group selects a familiar substance or material. The group observing tries to guess what the substance was after watching the group use the material. Switch groups.

MACHINERY---two or more groups. Each group becomes a machine with each person acting as a moving part of that machine. One group performs while the other watches and tries to guess what the first group is depicting.

With some of the older groups we worked more in depth with pantomime. We learned the mime walk, how our bodies can show weight, tension, etc. And we performed some mime scenarios.

We all did other activities during our work at Holy Family. I have tried to include those which we used as bases from which we all added variations. I think where we should go from here is into individual acting exercises and start character developments, improvising scripts. I think we should move into small group activities with individual parts. Remember the two valuable sources we used:

Improvisation for the Theatre,
Viola Spolin

Development Through Drama,
Brian Way

Drama Ideas

Lana Engen

Drama Activities

Lana constantly teaches children to observe and be aware of the world around them. She required children to demonstrate their observation through speech or dramatization. Some of the activities she used were:

A. Activities Following Imagery or Idea Suggestions

1. How Heavy Is It?

   To feel the difference in weight when objects are either full or empty; children dramatized carrying an empty bucket to a rock pile, loading it with rocks, then carrying the heavy bucket back. The audience (class) were encouraged to tell which child had the heaviest bucket, and why they thought that.

2. Say It With Numbers

   To convey distinct emotions through tone and physical gesture. Children are required to say the numeral "135" as if they are:

   a. sad
   b. nervous
   c. happy
   d. scolding
   e. questioning
   f. down in the dumps
   g. angry
   h. scared
   i. excited
   j. proud, etc.

   This activity can be varied. Children say a numeral, expressing an emotion, and the remainder of the class tries to guess how he feels.

3. Listen

   To hear and identify sounds around us. Children sit with eyes closed for one minute, then try to identify the sounds they heard. The teacher can pull blinds, close drawers, shut doors, erase the blackboard, etc. during this time. This activity may also be done outdoors.

4. Cooperative Space Shaping

   Two children decide on an object, then form that object with their hands or parts of their bodies. They then pantomime the use of that object. The class tries to guess the object.

5. Sound and Movement Trade Off

   To start a new sound and motion. Class stands in a circle, an activity is initiated by the teacher who begins a movement and accompanying sound (e.g. arms moving up

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From Washington Triad Follow Through Occasional Paper No. 2, 1973-1974, pp. 5-11. Notes compiled by Marlene McCracken, University of North Dakota, from Lana Engen's classroom demonstrations and workshop. Lana Engen was an elementary teacher in the Grand Forks Public School when these notes were compiled.

and down while saying "click-click" in rhythm). All children copy pattern of sound and movement. As pattern is established, teacher moves to stand in front of a child to "pass on" sound and movement. This child is required to begin a new movement and sound, establish the pattern, and pass it on, etc.

6. My, How You've Changed

To note changes in one's appearance. Two children examine each other closely, then turn back to back and make 3 changes in their appearance, e.g., position of arms, legs, buttons, collars, hair, etc. Then children turn around and see if they can determine each other's changes.

7. Sword Fight

To manipulate parts of the body as a sword. The entire group works individually moving fingers, arm, head, shoulder, leg, torso, etc. to drum slashing rhythm--cutting through air as a sword would.

8. Toy Shop

To move like toys. Discuss various types of dolls, then allow children to move like walking dolls, robots, Jack-in-the-Boxes, wooden soldiers, ballerina dolls, etc.

9. Explosive Words

To echo words. Children are partnered. One child is the initiator, the other the mirror. Speed is important. Child says a word--mirror explodes with the same.

Other activities could practice phonics, e.g. initiator says "F." Mirror replies "fall," "fold," or "fellow."

OR

could practice Math, e.g. initiator says "37." Mirror, "38). Initiator says "37." Mirror, "47" Initiator says "37." Mirror, "36," etc. Children change rolls often in this activity.

10. Explosive Mirror

To echo an action. This is similar to the previous activity. The initiator explodes into an action on a given drum beat, then freezes. The mirror follows as quickly as possible. Both freeze until next drum beat. Speed is important. Teacher gradually speeds up drum beats.

11. Freeze Statues

Children stand in a circle and change position constantly to the beat of a drum until they are commanded to "freeze." Then in frozen position, children are asked to think quickly what they could be doing.

12. Changing Space

To move <u>through</u> various substances. Childrem move freely through air, then are asked to move <u>through</u> motor oil, water, peanut butter, mud, molasses, ice cream, etc.

13. It's Got Me

To work with a large object. A large object (a spider web, an octopus, a parachute, jungle foliage, etc.) slowly entangles itself around each child. Child pantomimes.

14. Slow Motion Tag

Slow motion movement is done on the balls of the feet, the heels never touching the ground. Arms and legs move in steady rhythm. Any

variation of tag may be played in this way.

15. Growing and Expanding

a. Curl up small. Starting with one finger, become fire until the whole body is fire.

b. Grow into a form of underwater life.

c. Curl up. Grow into a large weed that strangles and destroys all plant life around it.

d. Grow into a gigantic monster that uproots trees and weeds and other substances.

e. Grow into a tiny bird inside an egg; burst out; discover wings and gradually begin to fly.

16. No Strings

To respond as a puppet on a string. Divide the class into pairs. One person becomes the puppet, limp, and ready to be moved on imaginary strings by his partner. The puppet obeys the manipulations of the puppetier. Neither exchange any words. Reverse roles.

17. Catch as Catch Can

To create the size and weight of various balls. Pantomime throwing hand ball, tennis ball, beach ball, football, ping pong ball, bowling ball, etc.

18. No Hands

Groups of two or more players show how they can set a heavy object in motion without using their hands, e.g. a car, move a piano, slide a heavy table, etc.

19. String Game

To use the total body in manipulating a length of string into various shapes or designs. Players work individually supplied with a length of string tied together at the open end. The string should be large enough for the player to "be inside of it."

As various shapes or designs are suggested, the players must stretch their bodies inside the string to make the formations; e.g. rectangles, triangles, squares, diamonds, etc.

A variation of this game is for children to work in pairs, forming letter shapes or numeral shapes with the string.

B. Activities Stemming from Language-(One Word Suggestions)

1. In One Place - Make Your Body:

wiggle	sway	lurch
wriggle	bounce	lean
squirm	bob	sag
stretch	spin	hang
bend	whirl	slouch
twist	expand	droop
turn	contract	sink
flop	curl	tumble
collapse	uncurl	totter
shake	rise	swing
rock		

2. From Place to Place - Make Your Body:

creep	stride	march
crawl	prance	scurry
roll	strut	trudge
walk	stroll	stalk
skip	saunter	race
run	meander	plod
gallop	limp	amble
leap	hobble	sprint
hop	stagger	slink
tramp	scramble	dodge
hustle		

3. Make Your Legs and Feet:

kick	trample	slip
shuffle	tip-toe	mince
stamp	scuff	stumble
tap	drag	

4. Make Your Face:

smile	scowl	wince
frown	grin	grimace
sneer	yawn	squint
pout	chew	blink
wink	stare	leer
gape	glare	smile

5. Make Your Hands:

open	squeeze	rub
close	scratch	slap
clench	wring	pat
grab	knead	pink
stroke	snatch	poke
push	pluck	point
grasp	beckon	tap
clap	pick	clasp

6. Make Your Arms and Hands:

pound	slice	clutch
strike	chop	dig
grind	push	throw
sweep	pull	fling
cut	thrust	catch
beat	lift	whip
reach	stir	grope
wave	weave	punch

C. Pantomime or Dramatize

1. Sounds children can make:

yawning	whining
sighing	mumbling
groaning	speaking
moaning	cooing
grunting	calling
growling	chuckling
howling	rustling
roaring	snoring
bellowing	whimpering
screaching	wailing
screaming	shouting
crying	laughing
sobbing	sneezing
gasping	snickering
shrieking	tittering
giggling	croaking
sniffing	barking
panting	twittering
coughing	crowing
hiccoughing	lowing
wheezing	squealing
murmuring	neighing
muttering	shinnying
sputtering	rattling
whistling	clanging
hissing	ringing
cackling	honking
trilling	popping
hooting	clicking
creaking	buzzing
braying	purring
whispering	ticking
singing	chirping
humming	squeaking
sizzling	

2. Moods Children Can Show:

fear	resignation
pain	despair
rage	hope
joy	pity
sorrow	hate
loneliness	love
satisfaction	compassion
frustration	horror
contentment	disgust
discontentment	surprise
anxiety	gratitude
boredom	gaiety
wonder	contempt
generosity	reluctance
reverence	admiration
jealousy	delight
envy	anticipation
resentment	impatience
pride	happiness
shame	doubt
repentance	greed

3. Activities Children Can Pantomime:

work	build
play	destroy
worship	harvest
study	celebrate
fight	plant

4. Living Things Children Can Represent:

cat	caterpillar
dog	apple tree
seagull	mosquito
bee	etc.

Pantomime

Clara A. Pederson — University of North Dakota

Purposes

- to help the child express feelings and ideas through body language
- to develop skill in communicating nonverbally
- to become aware of the importance of nonverbal clues in communication

As children pantomime no words are spoken and they should use as many parts of their body as possible to express an action, mood or emotion.

In pantomiming, it might be most desirable and effective to start with simple activities.

The players all stand in a circle and act out in pantomime, without words, the following as you give the directions.

- Say with your head "Yes"
- Say with your hand "Stop"
- Say with your finger "Come here"
- Say with your legs "I'm slipping"
- Say with your arms "I'm running"
- Say with your foot "I'm waiting"
- Say with your finger tips "The baked potato is hot"

Pantomime Words

Walk with feeling: happy - sad - angry

Action Words

skipped	hopped	jumped
walked	ran	tiptoed
marched	hurried	strolled
sneaked	hit	stretch
pat	slap	throw
stir	glide	tug
erase	rub	wink
yawn		

Feeling Words

happy	unhappy
excited	bored
interested	pain
disgusted	surprised
sorrow	wonder

Action - Word Charades

Write a sentence on the chalkboard. Divide the children into small groups and give each group a word to pantomime. The rest of the children guess the word pantomimed that fits the sentence.

Ex. The little girl____down the street. (ran, jumped, hopped, etc.)

Each group may be given a different word to pantomime that completes the same sentence.

Sound-maker Game

Say to the children, "You are something inside the house that makes a sound. Make that sound and have us guess what you are."

Building Shapes

Divide children into small groups and give each child a card or word such as:

From January 1975 Notes to Follow Through staff, pp. 1-4.

airplane	car
table	chair
tree	tent
ball	bat
elephant	giraffe

Have the children decide how they can form the shape of the word they received. Once they decide and form the shape they cannot use or add motion; they must be rigid in their positions. The rest guess their shape word. Letters may also be used for this pantomime game: v, m, w, x, y, h, o, t, i, l, b, d.

After the class has had experience building shapes and letters, encourage them on their own to prepare shapes to present to the class.

Charades

ABC Charades

Each player is given a different letter of the alphabet. Then each one, in turn, acts out as many objects as possible which begins with the letter he/she has. The viewers try to guess the letter.

Three-Letter Charade

Each player tries to act out as many objects as possible which are spelled with three letters. The viewers guess what each word might be. After three letter words you might have four letter words, etc.

Nursery Rhyme Charades

Each child (or a group of children) decides on a nursery rhyme and acts it out for others to identify.

Fairy Tale Charades

Children select a fairy tale to act out. Pantomime and dialogue may be used if necessary.

Book Charades

Have children act out characters in their reading book or favorite books.

Value of Pantomime:

- good for children who are self conscious and shy
- good introduction to drama
- good for those who speak a foreign language and are not too fluent in English
- gives children confidence in knowing what they can do.

Puppetry

Clara A. Pederson

What is a puppet? An inanimate object that is made to move and to act before an audience by human effort.

Goals:

- to express a child's ideas and emotions
- to discover a child's special attitudes and talents
- to encourage a child's creativity and imagination
- to follow directions
- to develop vocabulary
- to develop more effective listeners
- to learn what listening, responding and dialogue are about
- to strengthen language skills
- to have a delightful and enjoyable time while learning

Values:

- brings out a shy, quiet child
- develops self-control and consideration for others
- develops communication skills
- provides children with successful experiences
- increases children's power of attention and concentration

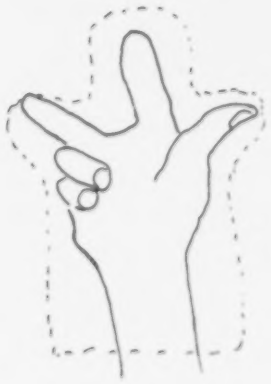
From March 1975 Notes to Follow Through staff, pp. 2-6.

Teacher's Role

You have a very definite role in puppetry. In far too many classrooms, puppets are made, taken home and that's the end of the project. That is not enough. You must have the children use the puppets, but they must be taught how to do so. It just doesn't happen. You need to do an introductory activity with puppets and then it will happen.

Introductory Activities

1. Give each child a hand puppet (You, the teacher, must have one, too)
2. Have each one name or tell what character each one has received
3. Show children how to hold a puppet



4. Have the puppets do various kinds of motions (without talking); e.g. (exaggerate the different motions)

- nod head
- wave hand
- walk
- skip
- jump
- hop
- run

5. Help children to have puppets show emotion; e.g.

   - sad
   - happy
   - afraid
   - bashful

6. Have puppets use a stage (if puppet on right hand use left arm from elbow to clenched fist or hand as the stage or vice versa)

7. Have the puppets run, walk, jump, skip, bow, etc. (using arm stage)

8. Have the puppets show emotion and help children use voice to show happiness, sadness, being strong, etc. (using arm stage)

9. Have children have puppets talk by saying hello, goodbye, I'm sad, happy, etc. (using arm stage)

10. Have children look at their puppets as they talk

11. Have children number off by two's

12. Have puppet partners talk to each other

13. Have puppets create a short skit or dialogue

14. Ask for volunteers to share their skit or dialogue with the entire group

15. Continue to have lots and lots of work in pairs for some time before you go on to have them work with three or four because that is difficult

After doing the above, puppetry will happen, children will know how to hold and to manipulate hand puppets and to have them talk. But it takes much practice. A mirror in your classroom is a must so children can watch themselves and see their puppet in action.

Performance

Partners may give a performance (after practice) to the rest of the class as the audience. Most of the puppet theaters are too small. Children should be able to stand or sit comfortably while having the puppets perform before an audience. A simple theater is to have two children hold up a cloth or sheet or turn a table on its side so children can sit comfortably.

Be sure to discuss and to review with all children the elements of participation; e.g., "What does an audience do?"

After a show, evaluate by asking, "What did you especially enjoy?" so that you stress the positive. After all, children will learn from each other and will blossom, grow and advance through the successes they experience with their peers and with you.

There are two ways to start puppetry - use with a story or go without a story; get acquainted with the puppet and improvise. The latter is the one that has been presented here.

Puppets' motions should be exaggerated. Puppets should also walk on and off stage and not be jerked in and out of place.

Different voices for different characters should be used. Voices need to be exaggerated to show changes

in facial expression and bodily movements of the puppets.

A Few Uses for Puppets

- dramatize any event
- use puppets in the reading program
- take a paragraph or two instead of the whole story (take one scene from Goldilocks or The Three Bears instead of the whole story)
- drill with puppets on key words, math combinations, etc.
- use a puppet for giving instructions, children will listen more readily
- have a shy child read or speak through the puppet

Making Puppets

Begin by making simple puppets.

1. Balloon Puppets - A balloon is blown up and covered with layers of paper maché, painted and costumed
2. Light Bulb Puppets - Same type of procedure as for balloon puppets
3. Paper Bag - Stuff ball of crumpled newspaper into bottom of small bag, tie elastic or string around neck, make face etc., insert fingers to make head turn, nod, etc. Socks may be used in the same way.
4. Toilet Tissue Roll - Paint features or paste features of colored paper or collage materials on roll. Paste on hat or yarn hair. Fasten material or sock to bottom of roll. As a variation, for stand-up people or animals, let the roll be the body and make heads and arms to attach.
5. Wooden Spoon Puppet - Draw face on spoon, use braided yarn for arms and hair.
6. Finger Puppets - Cut finger shapes out of construction paper. Let the children draw in faces or bodies. Fasten ends together and put over fingers.
7. Peanut Puppets - Peanut shells with faces painted on them, a hat or hair can be added. Good for children whose hands are not strong.

WOODEN SPOON PUPPET

PEANUT PUPPETS

SOCK PUPPET

BALL PUPPET

In a rubber ball or potato make a hole for forefinger. Glue on cork for nose, buttons for eyes, cotton for hair and paint on mouth. Drape piece of cloth or handerkerchief over your upright forefinger and hand. Use rubber bands to fasten to your thumb and middle finger for puppet's arm. Put the head on the forefinger.

or

Make a costume and connect it under the head or over the neck or on the head to form one piece.

Puppets

Lana Engen

A. Hand Puppets

Hand puppets such as Lizzie Lizard, Happy Harry Horse, Katy Kangaroo, were used for several activities.

1. Phonics

   Each puppet represented a sound. This could trigger lessons in both hearing and using sounds.

   The puppets also had their own songs which used the sound they represented.

2. Riddles

   Harry the Horse told riddles which stimulated children to share riddles with him. This might precipitate the making of a class riddle book.

3. Characterization

   Each puppet represented a different type of character, e.g., Lizzie Lizard is outgoing, friendly and helpful; Happy Harry the Horse never stops talking; Katy Kangaroo is so shy, it's painful, etc. This would help children understand characters in stories, and help with both empathy and dramatization.

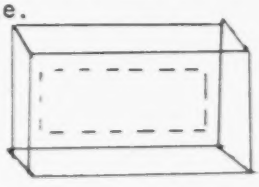
   The patterns for the puppets and the songs for each can be obtained by writing the creator:

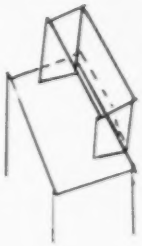
   Mrs. Cheryl Smith
   Roosevelt School
   Fargo, North Dakota

B. Shadow Puppets

Shadow Puppets were made by cutting story characters or props out of manilla tag and attaching these figures to heavy cellophane strips.

These puppets were used to retell stories with a simple puppet theatre. The theatre was made from one part of a cardboard box approximately 18"x24". Using one end of the box, cut out a hole to form a screen. Cover this hole with frosted acetate. Scenery can be placed on or near the screen if desired. Place the theatre on a table, with the unfolded part of the box at the edge of the table.





From Washington Triad Follow Through Occasional Paper No. 2, 1973-1974, pp. 12-13. Notes compiled by Marlene McCracken.

An overhead projector can be placed behind the theatre to provide lighting effects. Colored cellophane or tissue paper placed on the overhead reflects on the screen. A blue or purple color produces a night effect, yellow--daylight, red--sunset or sunrise, etc.

Children get behind the screen, working puppets, lighting effects and sound effects to retell a story. This is an excellent device for second and third grade children.

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